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(Prices current 2007)

# QUINTETT.

Violine I.

Franz Ries Op. 28.

Allegro poco agitato. M.M.  $\frac{2}{4}$  = 108.

mm 5050

5070

Druck von C.G. Böhrer

## Violine I.



Violine I. musical score, measures 1 through 24. The score is written in G major (one sharp) and 4/4 time. It features various dynamics and articulations.

Measures 1-4: *f* (forte), *B* (breath mark), *f* (forte).

Measures 5-8: *p* (piano), *cre* (crescendo), *scen* (scene).

Measures 9-12: *f* (forte), *sempre f* (sempre forte).

Measures 13-16: *cresc.* (crescendo).

Measures 17-20: *ff* (fortissimo), *tranquillo* (tranquillo), *p* (piano), *ff* (fortissimo), *Viol. II.* (Violoncello II).

Measures 21-24: *p dolce* (piano dolce), *pp* (pianissimo), *cre* (crescendo).

Measures 25-28: *scen* (scene), *do* (do), *fp* (fortissimo piano), *p* (piano).

Measures 29-32: *pp* (pianissimo), *D* (D).

1  
*p* *poco a poco cre.*

*scen* *do* *f*

*pp* *f* *pp*

*f* *pp* *pp*

*p* *dolce*

*pp* *cresc.*

*f*

*sempre cresc.* *ff*

*sul P* *p dolce*

*pp*

*p* *poco* *cresc.* *sf* *f* *ff* *p* *sempre dim.* *pp* *cresc.* *f* *pp* *cresc.* *mf* *cresc.* *f* *sempre f* *tranquillo* *ff* *p* *ff* *H 6* *Viol. II.* *p dolce* *poco* *a* *poco* *cresc.*

*cresc.* *ff* *sf* *f* *sempre cresc.* *sempre f* *ff* *sempre cresc.* *Andante.* *pp* *poco cresc.* *pp* *Presto.* *pp sempre morendo* *Batsche.* *f* *sf* *p* *cresc.* *f* *ff* *poco cresc.* *pp*

## Violine I.

*pp*  
*sempre pp*  
*pp*  
*dolce*  
*cresc.*  
*f*  
*cresc.*  
*sf*  
*sf*  
*sf*  
*pp*  
*poco a poco cresc.*  
*sf*  
*sf*  
*sf*  
*sf*  
*cresc.*  
*sf*

## Violine I.

*cresc.*  
*dim.*  
*dim.*  
*(♩. = 120.)*  
*Vivace.*  
**INTERMEZZO.**  
*p*  
*pp*  
*p*  
*p*  
*dim.*  
*pp*  
*cresc.*  
*cre*  
*scen*  
*do*  
*sf*  
*8*



**Violine I.**

Musical score for a piano piece, featuring 12 staves of music. The key signature is G major (one sharp). The notation includes various dynamics and articulations:

- Staff 1: *p* *solce*, *sf*, *pp*
- Staff 2: *sf*, *pp*
- Staff 3: *cresc.*
- Staff 4: *f*, *sempre cresc.*, *f*, *sf*, *sf*, *sf*, *sf*
- Staff 5: *ff*, *1 I*, *sempre ff*
- Staff 6: *sempre ff*
- Staff 7: *sempre ff*
- Staff 8: *sf*
- Staff 9: *sf*
- Staff 10: *sf*
- Staff 11: *sf*
- Staff 12: *sf*

The piece concludes with a double bar line and repeat signs.

Viol. II

1 cresc. sf

2 cresc.

3 f sf sf sf sf

4 sf sf sf sf sf sempre cresc.

5 ff M p dolce

6 sf sf sf sf sf

7 cresc.

8 f sf

9 1 pizz. 6 arco pp

10 sf sf

11 sf

12 sf

13 sf

14 sf

15 sf

16 sf

17 sf

18 sf

19 sf

20 sf

21 sf

22 sf

23 sf

24 sf

25 sf

26 sf

27 sf

28 sf

29 sf

30 sf

31 sf

32 sf

33 sf

34 sf

35 sf

36 sf

37 sf

38 sf

39 sf

40 sf

41 sf

42 sf

43 sf

44 sf

45 sf

46 sf

47 sf

48 sf

49 sf

50 sf

51 sf

52 sf

53 sf

54 sf

55 sf

56 sf

57 sf

58 sf

59 sf

60 sf

61 sf

62 sf

63 sf

64 sf

65 sf

66 sf

67 sf

68 sf

69 sf

70 sf

71 sf

72 sf

73 sf

74 sf

75 sf

76 sf

77 sf

78 sf

79 sf

80 sf

81 sf

82 sf

83 sf

84 sf

85 sf

86 sf

87 sf

88 sf

89 sf

90 sf

91 sf

92 sf

93 sf

94 sf

95 sf

96 sf

97 sf

98 sf

99 sf

100 sf

Violine I.

Animato. (♩ = 76.)

First system of music for Violine I, marked *Animato* with a tempo of 76 beats per minute. The music is in 2/4 time and features a series of rapid sixteenth-note passages. The first staff begins with a forte (*f*) dynamic. The second staff continues the rapid runs. The third staff includes the instruction *sempre f*. The fourth staff continues the rapid passages. The fifth staff concludes the first system.

Tempo I. (♩ = 52.)

Second system of music for Violine I, marked *Tempo I* with a tempo of 52 beats per minute. The music is in 2/4 time and features a series of eighth-note passages. The first staff begins with a piano (*p*) dynamic. The second staff continues the eighth-note passages. The third staff includes the instruction *sempre morendo*. The fourth staff concludes the second system.

Allegro assai. (♩ = 152.)

Third system of music for Violine I, marked *Allegro assai* with a tempo of 152 beats per minute. The music is in 2/4 time and features a series of eighth-note passages. The first staff begins with a forte (*f*) dynamic. The second staff continues the eighth-note passages. The third staff includes the instruction *con fuoco*. The fourth staff concludes the third system.

Violine I.

Fourth system of music for Violine I, marked *Allegro assai* with a tempo of 152 beats per minute. The music is in 2/4 time and features a series of eighth-note passages. The first staff begins with a piano (*p*) dynamic. The second staff includes the instruction *dim.*. The third staff includes the instruction *pp*. The fourth staff includes the instruction *sempre f*. The fifth staff includes the instruction *crese.*. The sixth staff includes the instruction *ff*. The seventh staff includes the instruction *sf*. The eighth staff includes the instruction *pp dolor*. The ninth staff includes the instruction *pizz.*. The tenth staff includes the instruction *arco*. The eleventh staff includes the instruction *p*. The twelfth staff includes the instruction *molto crese.*. The thirteenth staff includes the instruction *ff*. The fourteenth staff includes the instruction *sf*. The fifteenth staff includes the instruction *sf*. The sixteenth staff includes the instruction *sf*. The seventeenth staff includes the instruction *sf*. The eighteenth staff includes the instruction *moren to*. The nineteenth staff includes the instruction *pizz.*. The twentieth staff concludes the fourth system.

## Andante con Variazioni. (♩ = 52.)

*p*

*cresc.* *dim.*

**quasi Fantasia.**

*p*

*cresc.* *dim.*

*morendo*

**Poco più lento.** (♩ = 66.)

*pp*

*cresc.* *sf* *p* *cresc.*

**Maestoso con fuoco e più moto.** (♩ = 104.)

*f* *dim.*

*sempre f*

**Tempo I.**

*p*

## Poco più vivace. (♩ = 120.)

*ff*

*ff*

*p* *cresc.*

*f* *rit.*

(♩ = 72.)  
**Lento.** 4<sup>te</sup> Corda

*Brutsche.* *p* *pp*

*dolce* *cre* *scen*

*do* *pp* *dim.* *ppp*

**Tempo I. con espressione.**

*sempre p*

*cresc.*



**Violine II.**

The image displays a page of a musical score for the piece "L'Espresso" by Franz Liszt. The score is written for a single melodic line, likely for a piano or violin. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked *sempre f* (always forte). The second staff is marked *ff* (fortissimo). The third staff is marked *sempre cresc.* (always crescendo) and features four *sf* (sforzando) markings. The tempo changes to **Andante.** The fourth staff is marked *pp* (pianissimo) and *poco cresc.* (a little crescendo). The fifth staff is marked *p* (piano) and *sempre morendo* (always decrescendo). The tempo changes to **Presto.** The sixth staff is marked *Brutache.* and *cresc.* (crescendo). The seventh staff is marked *sf* (sforzando) and *cresc.* (crescendo). The eighth staff is marked *f* (forte) and *cresc.* (crescendo). The ninth staff is marked *sf. ff* (sforzando fortissimo). The tenth staff is marked *sf* (sforzando). The score concludes with a double bar line.

***Violine II.***

**Allegro poco agitato. M.M.  $\text{♩}$  = 108.**

**Franz Fies Op. 28.**

[illegible]

Solo

*p*

*pp*

*cre* *scen* *do*

*fp* *pp*

*sempre pp* 1

*D* *p*

*poco*

*a* *poco* *cre* *scen*

*do*

*f* *pp* *f* *pp*

*f* *pp*

*f* *pp*

*mf dolce* *f* *sf*

2

*sempre*

*pp*

*N* *f. dolce*

*cresc.*

*f* *cresc.* *sf* *sf* *sf* *pp*

*poco* *poco*

*cresc.* *sf* *sf* *ff* *sf* *f*

*sf* *sf* *sf* *sf* *ff*

*cresc.* *ff* *cresc.* *ff*

*sf* *sf* *sf* *sf* *sf*

*sf* *sempre cresc.*

2

## FINALE

5670

5074

*pp*

*cresc.*

*mf*

*cresc.*

*ff*

*p*

*ff*

*cresc.*

*H 4*

*dolce*

*pp*

*poco*

*a*

*poco*

*cresc.*

*sf*

*sf*

*mf*

*cresc.*

*dim.*

*pp*

*dolce*

**Vivace. (♩ = 120.)**

**INTERMEZZO.**

*mol. t.*

*p*

*pp*

*p*

Tempo I. con espressione.

*pp*

*sempre p*

*cresc.*

**Animato. ♩ = 76.**

*f*

*sempre f*

**Tempo I. ♩ = 52.**

*pizz.*

*p*

*f*

*p*

*arco*

*cre - scen - do*

*dim.*

*ppp*

*sempre crescendo*



1. 2.

2.

*sempre f*

1. 2.

*Tempo I.*

*pp*

*Poco più vivace. ♩ = 120.*

*ff*

*ff*

*sempre ff*

*p*

*cresc.*

*f*

1 *Lento. ♩ = 72.*

*rit.*

*p*

*pp*

*dolce*

*foco cresc.*

*pp*

1. 2.

2.

*p*

*dim.*

1 2 3 4 5

*pp*

6 7 8 9

*cresc.*

3 1

*pp*

*cresc.*

*molto cresc.*

*pp*

*sempre pp*

*sf*

*p*

*cresc.*

*sf*

*f*

*ff*

2

*sempre cresc.*

*ff*



*I*  
*sempre ff*

*pp*

*pp dolce*

*dim.*

*pp*

*cresc.*

*ff*

**9 K**

*pp dolce*

*cresc.*

*molto*

*cresc.*

*L*

*ff*

*f*

*fp*

*morendo*

*pp*

*pizz.*

**Andante con Variazioni.**  $\text{♩} = 52.$

*Fl. I.*

*cresc.*

*dim.*

*pp*

**quasi Fantasia.**  
*Solo*

*p*

*cresc.*

*dim.*

*morendo*

**Poco più lento.**  $\text{♩} = 66.$

*pp*

*pp*

**Maestoso con fuoco  
e più moto.**  $\text{♩} = 104.$

*cresc.*

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## QUINTETT.

### Bratsche I.

Franz Ries Op.28.

Allegro poco agitato. (M. M.  $\sigma = 108$ .)

mm 5050

## Bratsche I.

*pp* *cresc.*

*B* *f* *sf*

*cre - scen - do* *p*

*f*

*sempre f*

*cresc.*

*f* *p* *ff* *pp* *3*

*p*

*1* *pp*

*cre - scen - do* *f*

*p dim.* *pp*

*sempre pp*

*D* *p*

*poco a poco cre*

*scen do*

*f pp f pp*

*f pp*

*1 E p*

*dim.*

*pp*

*dolce cresc.*

*f*

*sempre cresc. ff*

*F 1 2 3 4 5*

*pp*

*6 7 8 9 1*

*dolce*  
*poco*  
*cresc.*  
*dim.*  
*pp*  
*poco*  
*a*  
*poco*  
*cresc.*  
*ff*  
*G*  
*pp*  
*dolce*  
*p*  
*cresc.*  
*f*  
*p*  
*sempre dim.*  
*1*  
*1*  
*pp*  
*pp*  
*cresc.*  
*cresc.*  
*f*  
*sempre f*  
*cresc.*  
*ff*  
*p*  
*ff*  
*H 3*  
*p*  
*1*  
*2*

*ff*  
*12*  
*13*  
*14*  
*15*  
*1*  
*2*  
*3*  
*4*  
*5*  
*6*  
*7*  
*sempre cresc.*  
*8*  
*9*  
*10*  
*Andante.*  
*sf*  
*pp*  
*poco cresc.*  
*p espress.*  
*pp*  
*sempre morendo*  
*Presto.*  
*Br. II.*  
*cresc.*  
*sf*  
*sf*  
*sf*  
*sf*  
*p*  
*cresc.*  
*f*  
*sf*  
*ff*  
*sf*



Bratsche I.

*cresc.*

*f*

*cresc.*

*f* *p* *f* *p* *poco*

*cresc. sf* *sf* *ff* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *sf*

*cresc.* *ff* *sf* *sf* *sf* *sf*

*sempre cresc.* *sempre ff*

2 3 4 5 6

7 8 9 10 11

Bratsche I.

3 4 5 6 7

*poco*

*a* *poco* *cresc.* *sf* *sf*

*mf* *cresc.* *ff*

*dim.* *p*

*dim.* *pp*

**Vivace. (♩ = 120.)**

**INTERMEZZO.** *Violine I.* *p*

*pp*

*p*

*p*

*dim.* *p dolce*

*plzz.*

*cresc.* *pp*

## Bratsche I.

pp

cresc. molto

pp

cresc.

f

sempre cresc.

ff

ff

I

sempre ff

1.

2.

3.

4.

5.

6.

7.

8.

1.

2.

3.

4.

5.

6.

7.

pp

pp dolce

## Bratsche I.

f

sf

sf

sf

pp

10

sf

dim.

1

2

pp

3

4

5

6

sempre pp

N

## Bratsche I.

**FINALE.** *Allegro assai.* (♩ = 152.)

*f con fuoco sf sf sf sf*

*sf sf sf sf*

*sf cresc. f sf sf*

*sf sf sf sf*

*sf sf sf sf sempre cresc.*

*ff M 1 2 dimi*

*3 4 5 6 nuen do ppp*

*7 8 9 10*

*11 4 5 fp cresc.*

## Bratsche I.

*pp*

*dim. pp dolce*

*cresc.*

**13 K** *plzz. arco*

*pp dolce*

*plzz. arco cresc.*

*molto*

*cresc. ff*

*1 2 3 4 5 6 7 8 9 sf morendo*

*1 plzz. ppp*

**Andante con Variazioni.** (♩ = 52.)

*Flot. I.*

*p espress. cresc.*

**Quasi Fantasia.**

*dim.*

*2 4*

## Bratsche I.

*Poco più lento.* (♩ = 66.)

*p morendo pp ppp*

*cresc. p cresc. dim.*

*Maestoso con fuoco e più moto.* (♩ = 104.)

*3 f*

*sempre f*

*Tempo I.*

*pp*

*Poco più vivace.* (♩ = 120.)

*ff*

*sempre ff*

*plzz. p*

*arco cresc.*

*rit. 1*

*Lento.* (♩ = 72)

*p pp p*

## Bratsche I.

*cresc. Tempo I con espressione. pp*

*ppp. sempre p*

*cresc.*

*Animato.* (♩ = 76.)

*f*

*sempre f*

*Tempo I.* (♩ = 52.)

*p plzz. sf p*

*1 arco cresc. cresc. f sf*

*dim. p sempre morendo ppp*



**Bratsche II.**

*f* *sempre*  
*ff*  
 1 2  
 3 4 5 6 7  
*sempre cresc.*  
 8 9 10  
*dim.*  
**Andante.**  
*pp* *poco cresc.* *pp*  
*p* *pp* *sempre morendo*  
**Presto.**  
*cresc.* *sf* *sf* *sf*  
*sf* *sf* *p* *cresc.* *f*  
*sf* *ff*

5070

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No. 5050



# QUINTETT.

## Bratsche II.

Franz Ries Op. 28.

Allegro poco agitato. (M. M.  $\text{♩} = 108.$ )

Cello.

Musical score for Bratsche II, measures 1-14. The score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is Allegro poco agitato (M. M.  $\text{♩} = 108$ ). The dynamics range from *p dolce* to *sf*. The score includes various musical notations such as slurs, ties, and articulation marks. The first measure is marked *p dolce*. The second measure is marked *dim.*. The third measure is marked *pp*. The fourth measure is marked *poco a poco*. The fifth measure is marked *cresc.* and *espress.*. The sixth measure is marked *pp*. The seventh measure is marked *pp*. The eighth measure is marked *pp*. The ninth measure is marked *pp*. The tenth measure is marked *pp*. The eleventh measure is marked *pp*. The twelfth measure is marked *pp*. The thirteenth measure is marked *pp*. The fourteenth measure is marked *pp*.

## Bratsche II.

Musical score for Bratsche II, measures 15-28. The score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is Allegro poco agitato (M. M.  $\text{♩} = 108$ ). The dynamics range from *pp* to *sf*. The score includes various musical notations such as slurs, ties, and articulation marks. The fifteenth measure is marked *cresc.*. The sixteenth measure is marked *f*. The seventeenth measure is marked *pp*. The eighteenth measure is marked *pp*. The nineteenth measure is marked *pp*. The twentieth measure is marked *pp*. The twenty-first measure is marked *pp*. The twenty-second measure is marked *pp*. The twenty-third measure is marked *pp*. The twenty-fourth measure is marked *pp*. The twenty-fifth measure is marked *pp*. The twenty-sixth measure is marked *pp*. The twenty-seventh measure is marked *pp*. The twenty-eighth measure is marked *pp*.

**Bratsche II.**

## FINALE

5070

567-12

## Bratsche II.

*dolce* *poco cresc.* *dim.*

*pp* *poco a poco cresc.*

*ff*

*G* *p dolce* *pp*

*cresc.* *f* *p*

*sempre dim.* *mf*

*pp* *cresc.* *mf*

*cresc.* *f*

*cresc.* *ff* *p*

*II*

## Bratsche II.

*pp* *cresc.* *pp*

*Tempo I.* *dim.* *ppp* *sempre p*

*cresc.*

*Animato. (♩ = 76.)* *f*

*sempre f* *sf*

*Tempo I. (♩ = 52.)* *p pizz.* *sf* *p*

*arco* *cre-scen-do*

*f* *dim.*

*p* *sempre morendo* *pp*

## Bratsche II.

Maestoso con fuoco e più moto. (♩ = 104.)

1

*f*

*sempre f*

*Tempo I.*

*pp*

*Poco più vivace.* (♩ = 120.)

*ff*

*Lento.* (♩ = 72.)

*rit.*

*p*

## Bratsche II.

*p*

*poco a poco cresc.*

*sf sf f*

*cresc.*

*ff*

*Vivace.* (♩ = 120.)

*dim.*

*p*

*pp*

*INTERMEZZO.*

*p*

*pp*

*p*

*dim.*

*p dolce*

*pizz.*

*pp*

*cresc.*

*5*



## Bratsche II.

*p* *cresc. molto* *pp*

*cresc.* *f*

*sempre cresc.* *ff* *sempre ff*

*sempre ff* *sf* *sf*

*pp*

*dim.*

*dolce*

*cresc.* *f*

## Bratsche II.

*dim.* *p* *dim.*

*pp*

*cresc.*

*molto cresc.*

*ff*

*sf* *morendo*

*pp* *pizz.*

**Andante con Variazioni. (♩ = 52.)**  
*Viol. I.* *p* *cresc.*

**Quasi Fantasia.**  
*Bratsche I.* *p*

*dim.* *pp* *cresc.* *d.m.*

**Poco più lento. (♩ = 66.)**  
*morendo* *pp* *sempre pp*

*cresc.* *p* *cresc.* *dim.*



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No. 5050

mm 5050

*Violoncell.*

Franz Ries Op. 28.

## Solo

**Allegro poco agitato. M.M. ♩ = 108.**

Solo

*p* *p dol.* *dim.* *pp* *a poco cresc.* *ff* *pizz.* *arco* *pp* *pp* *pp dolce* *B* *cresc.* *f* *cre* *scen* *do* *f* *sf*

10

## Violoncell.

Allegro assai. ♩ = 152.

**FINALE.**

*sf sf sf sf sf sf sf sf*

*cresc. sf sf sf*

*sf sf sf sf sf sf sf sempre cresc.*

*M II p ff*

*sf sf sf sf sf sf sf sf sf sf sf sf*

*cresc. sf sf sf sf sf sf sf sf sf sf sf sf*

*pizz. II arco sf sf sf sf sf sf sf sf sf sf sf sf*

*pp dim. 3 pizz. 1 1*

*arco sempre pp*

*2 V 1 2 3 4 5 6 7*

*8 9 1 3 1 1 2 3 4 5 6 7*

*dolce cresc. f cresc. sf sf sf pp*

## Violoncell.

*sf sempre f cresc.*

*ff p ff*

*pp p*

*pp p*

*cre scen do sf*

*dim. sempre pp*

*1 p*

*dolce p*

*poco a poco cre scen do*

*f f*

## Violoncell.

Violoncell score page 4. The page contains ten staves of music in bass clef, key of B-flat major. The music features various dynamics including *f*, *pp*, *cresc.*, *sempre cresc.*, *ff*, *p dolce*, *dimin.*, *pizz.*, and *arco*. There are also performance instructions like *1 E* and *arco*. The score ends with a *cresc.* and *f* dynamic.

## Violoncell.

Violoncell score page 9. The page contains ten staves of music in bass clef, key of B-flat major. The music features various dynamics including *p*, *cresc.*, *f*, *rit.*, *pp*, *Tempo I.*, *dolce*, *cresc.*, *Animato.*, *f*, *sempre ff*, *pizz.*, *arco*, *cre*, *scen*, *do*, *dim*, *f*, *pp*, and *sempre morendo*. There are also performance instructions like *1*, *2*, *3*, *4*, *5*, *6*, *arco*, and *sempre morendo*. The score ends with a *sempre morendo* dynamic.



## Violoncell.

Andante con Variazioni.  $\text{♩} = 52$ .

Viol. I.



quasi Fantasia.

13

dim.

Poco più lento

pp

Viol. I.

14

15

pp

pp

cresc.

p cresc.

Maestoso con fuoco e più moto.

dim.

f

sempre f

Tempo I.

Poco più vivace.

 $\text{♩} = 120$ 

ff

## Violoncell.



pp

cresc.

mf

cresc.

f

cresc.

ff

ff

pp

poco

a

poco

cresc.

sf

sf

f

cresc.

ff

dim.

dim.

pp

2000

2011

6070

Franz Ries (1846-1932) was a German violinist, composer and publisher, a son of Hubert Ries; a nephew of Ferdinand Ries, Beethoven's pupil and secretary; and a grandson of Franz Anton Ries, Beethoven's violin teacher and friend. He was a pupil of Vieuxtemps, made his debut as a virtuoso in 1868, went to London in 1870 and appeared with great success at the Crystal Palace but in 1873 was obliged by a nervous disorder to abandon his career as a violinist. In 1881 he formed a partnership in Berlin with the music publisher Hermann Erler to form Ries and Erler which is still in business.

Wilhelm Altmann, writing at some length about this C minor quintet in Cobbett's *Cyclopedic Survey* says "It might well be played with success in the concert-hall even today. It is effective for all instruments, tasteful in its melody, clear and easy to grasp, and is obviously the work of a refined, well-educated musician, trained in the classical school."

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